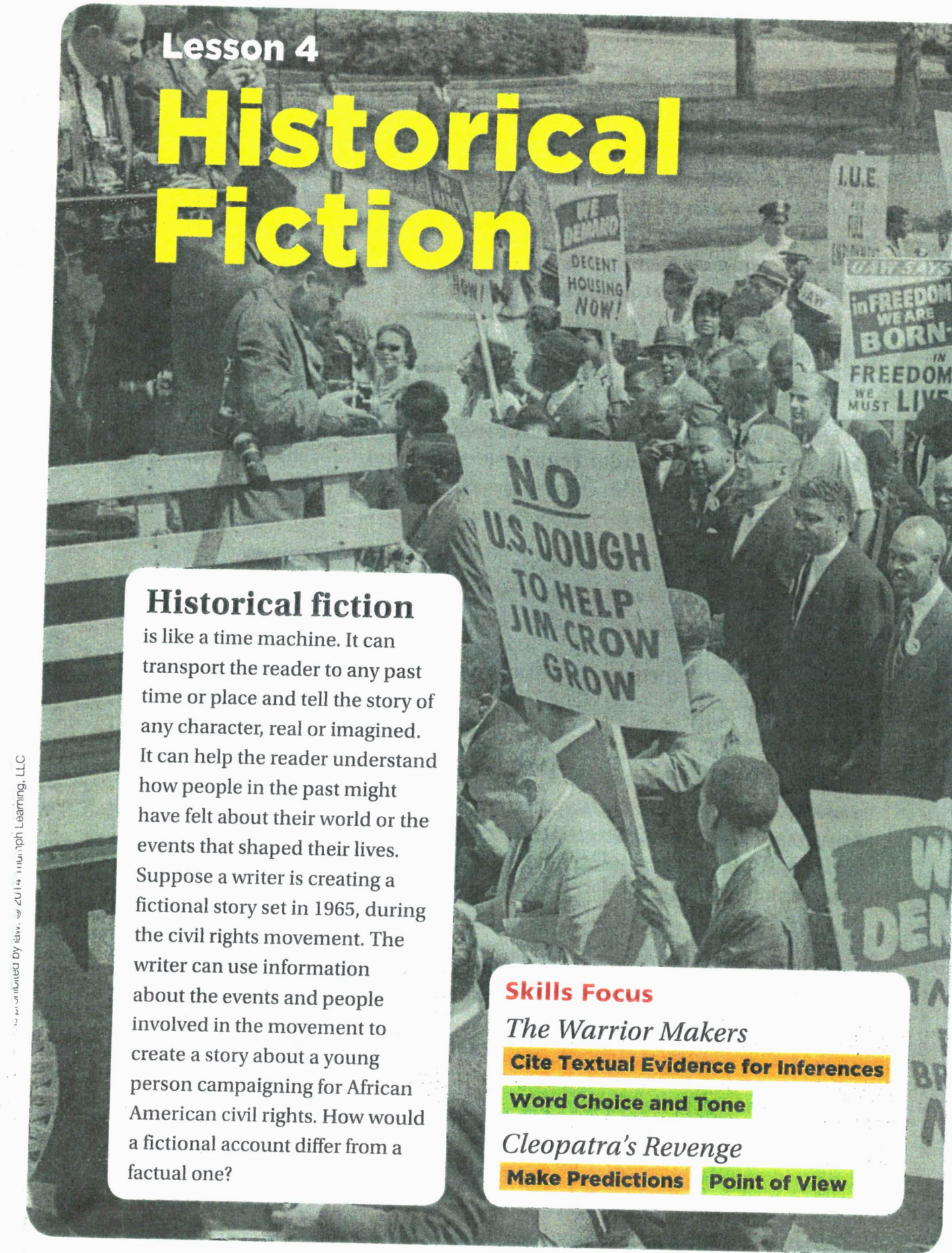




Lesson 4

Historical Fiction

Historical fiction

is like a time machine. It can transport the reader to any past time or place and tell the story of any character, real or imagined. It can help the reader understand how people in the past might have felt about their world or the events that shaped their lives. Suppose a writer is creating a fictional story set in 1965, during the civil rights movement. The writer can use information about the events and people involved in the movement to create a story about a young person campaigning for African American civil rights. How would a fictional account differ from a factual one?

Skills Focus

The Warrior Makers

Cite Textual Evidence for Inferences

Word Choice and Tone

Cleopatra's Revenge

Make Predictions **Point of View**

Practice the Skill

First Read Cite Textual Evidence for Inferences

Writers sometimes express ideas directly, stating exactly what they want you to know. But sometimes writers express ideas indirectly, and you have to make an inference to fully understand what is meant. An **inference** is an educated guess that you make based on textual evidence and on what you already know. **Textual evidence** includes words, facts, details, or ideas in the text. When you talk or write about what you have read, you can **cite textual evidence** by pointing out the specific words and ideas that support your inferences.

Try It Read the following paragraph.

Leroy gently brushed the dust away from the fossil. "This is an awesome find!" he thought. He couldn't wait to tell someone about it, but he knew his first responsibility was to carefully remove the object that had been buried underground for millions of years.

Discuss

How would you describe Leroy's personality? Underline the textual evidence that supports your idea.

Read on and look for more textual evidence to support what you think about Leroy's personality.

Leroy worked under the hot sun for hours. Sweat soaked his shirt and he was hungry, but he didn't stop even for lunch. He was too busy using a tiny paintbrush to carefully remove the layers of dirt around the fossil. This discovery would be big news at the museum, but first it had to be removed from the ground in one piece.

Discuss

How do you think Leroy is feeling as he works? The writer does not say directly, so how do you know? Underline the textual evidence that helps you know how he is feeling.

As you read, complete the Textual Evidence Chart on page 269.

Practice the Skill

Second Read Word Choice and Tone

Tone shows how a writer feels about the subject of a text—sad, earnest, and so on. A writer's tone isn't stated directly but is reflected in his or her words. The writer thinks not only about the words' meanings but also about the positive or negative feelings the words communicate to the reader. These feelings are part of a word's **connotation**; they tell more about the word than just its dictionary definition, or **denotation**. For example, to describe how a person laughs, a writer could use the word *chuckled*, which has a positive connotation. Or the writer may say that the person *cackled*, which has a negative connotation. Understanding words' connotations will help you correctly identify a writer's tone as you read.

Try It Read this paragraph, and think about its tone. Is it positive or negative? How does the writer feel about this subject?

General Washington **sat tall and straight** astride his chestnut warhorse, Nelson. His **confident and commanding** presence calmed the men as they waited their turn to board the boats. No one would guess from watching Washington how dangerous it was to take his army across the Delaware River.

Discuss

How would you describe the writer's tone toward General Washington? Circle the words that help create that tone.

In works of fiction, the tone is expressed through the narrator. What tone can you identify here?

Jessie **huddled miserably** under her blankets and tried to ignore the wailing of the wind. "Mama," **she squeaked**, "how long will the storm last?" The walls of the one-room wooden cabin where she lived with her family seemed **thin and fragile** compared to the might of the storm outside.

Discuss

How would you describe this narrator's tone? Circle the words that communicate the tone.

As you read, record your answers to questions about tone on the Close Reading Worksheet on page 270. 

Purpose for Reading

Read along with your teacher. Each time, read for a different purpose.

First Read

Focus on textual evidence you can cite when making inferences.

Second Read

Focus on words the author uses to express tone.

Third Read

Focus on thinking critically about the story.



The Warrior Makers

How does Yun feel about his work at the workshop? Underline textual evidence that supports your inference. Record your answers on the **Textual Evidence Chart**.

Circle the word the author uses in paragraph 4 to express how Yun feels about the warriors. What tone does this word show? 

1 Yun's father gently shook him awake and handed him a bowl of rice. As the boy ate, his father built a fire to warm the hut. "Eat it all. You will need your strength today. The inspector is coming to view the warriors," his father said. Yun worked for his uncle and the other master craftsmen who were creating warrior statues to be placed in the emperor's tomb.

2 When he was finished, Yun handed the empty bowl to his father. His father took the bowl in his large, rough hands and said, "Hurry. Your brother and uncle are already at the workshop."

3 Yun put on his jacket and slipped out the door. The spring air was cold, and he could see his breath as he ran toward the caves. Caves were excellent workshops, because they were warm in the winter and cool in the summer. While his brother Gao did the hard work of digging the **clay** out of the riverbed and hauling it to the cave, Yun worked inside with his uncle. His job was to prepare the clay for the master craftsmen, and he hoped that he, too, would be a master one day.

4 When Yun arrived at the cave, the workshop was humming with activity. On his way to his workbench, Yun took stock of the work. Some warriors were only half finished: they had legs and a torso, but no head or hands. Some were almost complete, with unique heads, ears, hands, mustaches, and decorated uniforms. These warriors were ready for the masters' review. Yun knew that few people would ever see the marvelous warriors, despite the enormous amount of work that was being done to create them.

5 The warriors were the inspiration of the emperor, Ying Zhen, who had become ruler when he was only thirteen—Yun’s age. Within a few years, he had unified all of China and then renamed himself “Qin, the First Emperor.” Qin was the most powerful man in the world, and he wanted people to remember him long after his death. So he planned an elaborate tomb, or burial place. Covering acres of land, the tomb would contain a palace surrounded by rivers of poisonous mercury for defense. For protection in the afterlife, the emperor wanted an army of soldiers buried with him. Yun’s uncle and the other masters were making the soldiers—all molded out of clay, fired in the kiln, and painted. Yun felt honored to be working on such a noble and grand project.

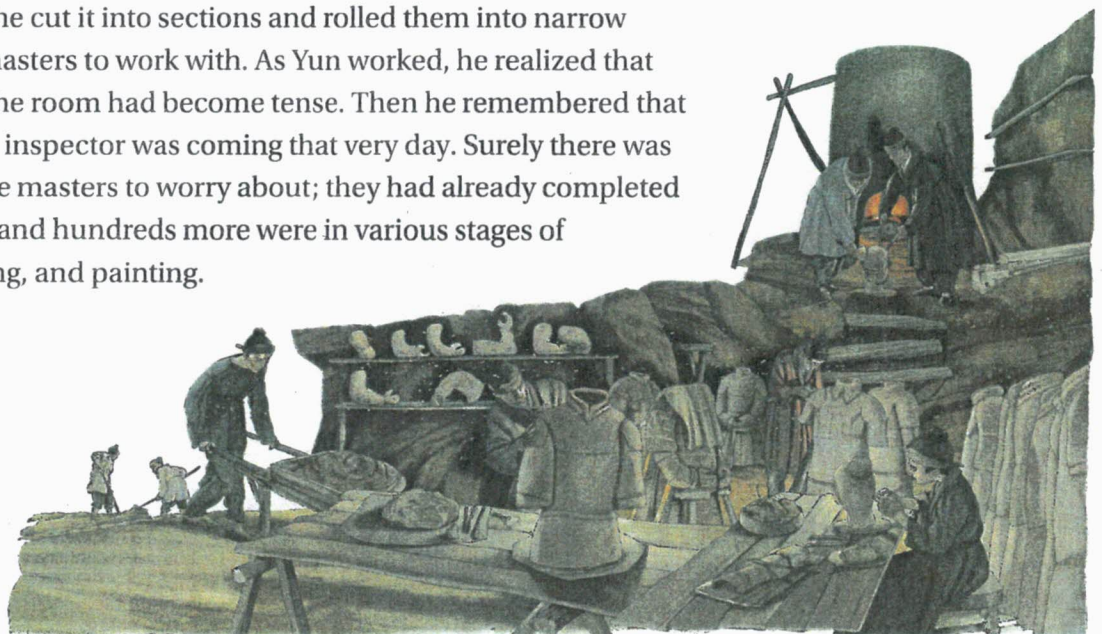
6 The warriors were large and lifelike, each standing about six feet tall and weighing more than six hundred pounds. Workmen crafted each soldier by hand, forming feet and legs from clay pressed into **molds** and then creating a torso fashioned from strips of clay. The warriors’ hands, heads, ears, and hats were formed separately in different molds. Masters used dozens of molds to create variety in the warriors’ appearance. The pieces would then be fired in a **kiln**, a huge oven in which the clay would be fired until it hardened. After all the pieces had been fired, the masters attached the heads to long, stemlike necks, like putting stoppers into the tops of bottles. Finally, the masters would paint the figures with bright colors and cover them with a shiny substance called **lacquer**. When a clay warrior was completed, everyone in the workshop would gather to admire it.

7 At his bench, Yun grabbed a lump of clay, threw it on a stone slab, and pounded it with his fists until it became soft like bread dough. Then he cut it into sections and rolled them into narrow coils for the masters to work with. As Yun worked, he realized that the mood in the room had become tense. Then he remembered that the emperor’s inspector was coming that very day. Surely there was nothing for the masters to worry about; they had already completed 1,500 statues, and hundreds more were in various stages of assembly, firing, and painting.

How does Yun feel about the inspector’s upcoming visit? Underline the textual evidence that supports your inference. Record your answers on the **Textual Evidence Chart**.

How does Yun regard the emperor? Circle the words the author uses to show how Yun feels about the emperor. 

Why do you think the craftsmen give the warriors such variety in their appearance? 



How does Yun feel when Buwei nearly causes the head to fall? Why does he feel this way? Underline the textual evidence that supports your answers. Record your answers on the **Textual Evidence Chart**.

Why does Yun's uncle say, "This is very bad"?



8 Yun's uncle called, "Yun, we must assemble the last warrior before the inspector arrives. Go with Buwei and bring the head to me."

9 Yun ran with Buwei to the area where the fired warrior heads were cooling. The boys were directed to pick up a splendid head that a master had just finished checking for cracks; its face had high cheekbones and frowning eyes. Yun thought it would make an excellent warrior. When the boys lifted the wooden slats the head rested on, they were surprised by its great weight.

10 The boys secured their grip and were headed to the main workshop, when suddenly Buwei tripped, nearly dropping his end. The head wobbled on the slats.

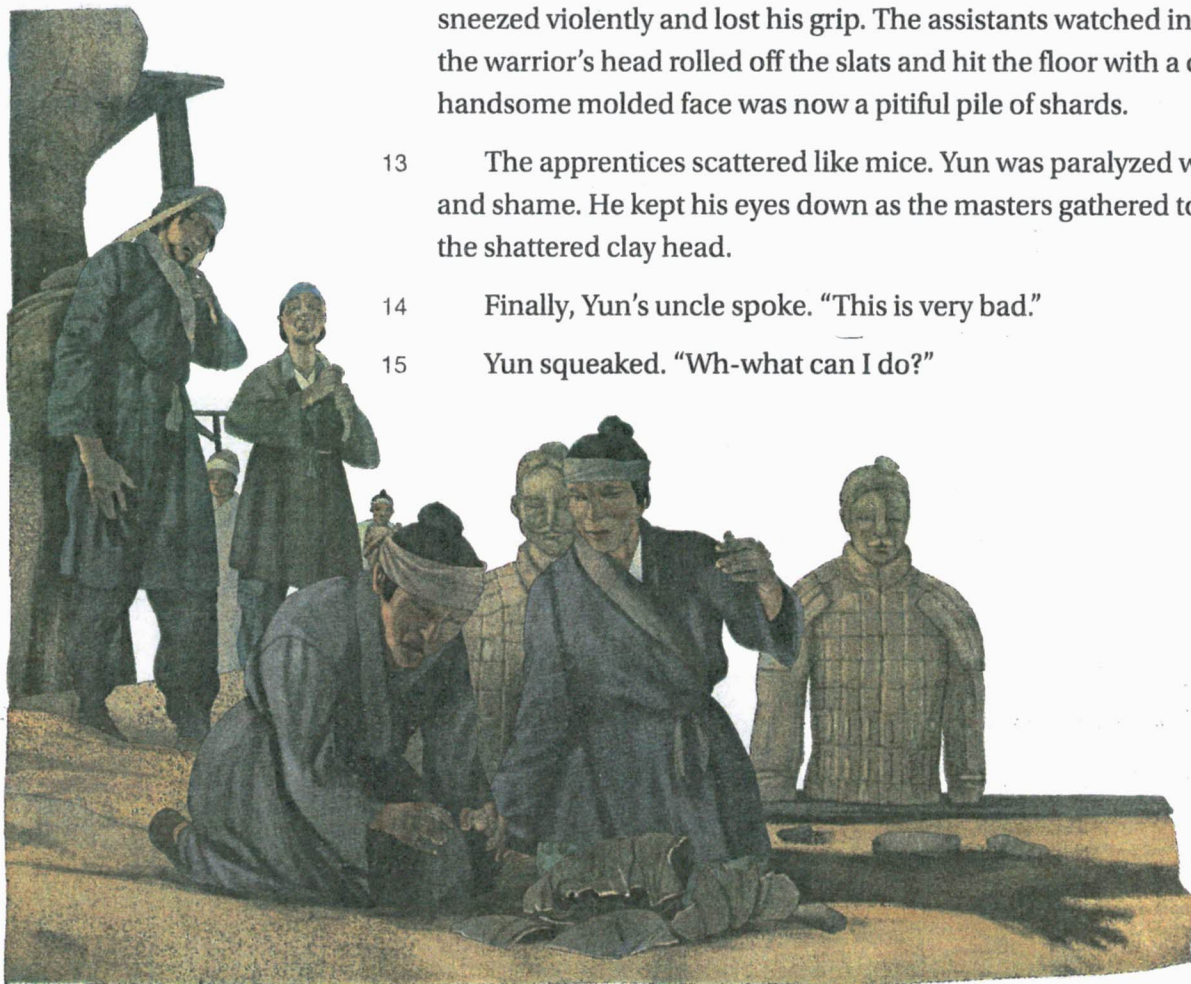
11 "Buwei!" barked Yun. "Be careful, you clumsy oaf! What would happen to Uncle if he showed a warrior with no head? The inspector could send him to jail—or worse!" Yun shivered at the thought.

12 The boys carried the head through the narrow corridors, and the other assistants created a small procession behind them. Yun felt proud to be carrying the head. But then his nose began to itch. He tried to call out to Buwei, but it was too late! In front of everyone, he sneezed violently and lost his grip. The assistants watched in horror as the warrior's head rolled off the slats and hit the floor with a crack. The handsome molded face was now a pitiful pile of shards.

13 The apprentices scattered like mice. Yun was paralyzed with fear and shame. He kept his eyes down as the masters gathered to look at the shattered clay head.

14 Finally, Yun's uncle spoke. "This is very bad."

15 Yun squeaked. "Wh-what can I do?"





16 “Quickly, go back and get another clay head!” growled Yun’s uncle.

17 Yun and Buwei ran back to the part of the workshop where the heads were made. There were no extra heads there! With a groan, Yun returned and told his uncle the terrible news. Yun’s uncle frowned at the other masters and said, “Surely, one of us will lose his own head for this.” Their faces were taut with anxiety.

18 “I will tell the inspector that it was my fault,” pleaded Yun.

19 His uncle said sharply, “We are the masters, so we are responsible. Go away from me now, but do not leave the workshop.”

20 Yun bowed miserably and stumbled out of the workroom. Buwei grabbed him and pulled him aside. He said, “The masters will figure something out. That’s why they are the masters.” But Yun did not feel comforted.

21 The masters did devise a plan, and it was both bold and risky. They had one warrior body with no head, so they decided to put that body at the farthest end of the workshop. After the inspector had seen the first row of soldiers, the masters would remove a head from one of the warriors and quickly take it to the back of the workshop, placing it on the headless body.

22 Yun was chosen to act as the inspector’s attendant, whose job was to carry the hem of his robes as he walked around the workshop. This meant that Yun would be a witness if the inspector discovered the masters’ trick, and the thought terrified him.

23 When the inspector arrived, Yun’s uncle led him to the rows of waiting warriors. The inspector walked slowly by them, seeming to take in every detail.

24 “These are . . . acceptable,” said the inspector as he moved past the first row, pressing his cold, bony hand into Yun’s shoulder for balance. “Now let us see the rest.”

Circle words and phrases the author uses to establish the tone of the scene after Yun drops the clay head. What is the tone of the scene?



How does Yun feel about his punishment? Underline the textual evidence that supports your inference. Record your answers on the **Textual Evidence Chart**.

Does the narrator have a positive or negative view of the inspector? Circle the clues in paragraphs 25 and 26 that show how the narrator feels about the inspector. 

Evaluate

How has Yun changed over the course of the story? Cite textual evidence to support your ideas. 

- 25 As the official made his way down the rows, Yun was aware of two masters lifting a head from a body in the first row and struggling to carry it to the back of the workshop without being noticed by the inspector. Yun did the only thing he could think of: he pretended to sneeze, loudly, and the inspector turned to look at him with distaste. Yun trembled at what might come next, but the inspector merely turned away with a sniff and continued walking. Yun noticed the two masters moving away from the last row, small smiles of relief on their faces.
- 26 When they reached the last row, the inspector stopped and squinted at the warrior who had just received a head. "There is something about this one," he said. Yun held his breath. "He looks like me, don't you think?" The inspector laughed, and all of the masters and workmen laughed with him. Yun sighed with relief.
- 27 Once the inspector had left the workshop, Yun's uncle placed his hand on his nephew's shoulder. "We are lucky that only a clay warrior lost his head today. But Yun, I am afraid that you have lost your place in this workshop."
- 28 Yun left the workshop and went to work with his brother. He did not mind the heat in the summers or the cold in the winters as he harvested great slabs of yellow clay from the riverbed and then dragged them up to the cave. As he worked, he daydreamed happily about the day when an army of warriors would guard the emperor's tomb. Yun had no way of knowing that the masters would eventually create more than seven thousand warriors. After their burial with the emperor in 210 BCE, the warriors would remain undisturbed for more than two thousand years. They would become objects of fascination in the twenty-first century, a time Yun could not even imagine.



Vocabulary: Domain-Specific Vocabulary

Domain-specific vocabulary refers to words and phrases that are commonly used by people involved in a particular field of work or study. The words have specific meanings and are often included in work-related documents and conversations. For example, people who work with computers use words such as *cursor*, *motherboard*, and *menu bar*. Cooks and others in the food service industry use words such as *reduction*, *julienne*, *mince*, and *braise*.

Try It The table below lists some domain-specific words from the story "The Warrior Makers." Find context clues from the story and use your prior knowledge about the words to write a definition for each. Then, check your definition in a dictionary and complete the table.

Word	Context Clues	Definition
1. clay , p. 80	digging the clay out of the riverbed; pounded it with his fists; rolled	
2. molds , p. 81		carved forms that clay is pressed into for shaping
3. kiln , p. 81		
4. lacquer , p. 81		

Discuss

Think about a topic that you know a lot about. What domain-specific words are important for that topic? Discuss the words below.

Practice the Skill

First Read Make Predictions

When you **make predictions**, you use your own prior knowledge along with story details to guess at what might happen next or how a character will behave. Making predictions can help you think about what has happened, what is happening, and what will happen in a story. It is important to repeatedly check your predictions while you read—and you won't always be correct. When that happens, revise your predictions using new information from the text.

Try It Read the following paragraph.

Henry David Thoreau wasn't like most people who lived in his hometown of Concord, Massachusetts. He liked to do things his own way. He would wander through the woods and spend whole days walking and thinking. As he walked, he took great pleasure from his surroundings, from the smallest creature to the tallest tree. He kept a journal of what he observed. Some of his neighbors thought that he was lazy and told him he should spend more time working and less time thinking.

Discuss

Make a prediction. Do you think Thoreau will listen to his neighbors? Underline the textual evidence that you used to make this prediction.

Read on to see if your prediction is correct.

Thoreau loved nature so much that he decided to do an experiment. He built a small cabin in the woods and decided to live there for two years by himself. He would survive only on what he could find in nature. When the neighbors heard about that, they thought he was not only lazy but crazy. But Thoreau did it anyway.

Discuss

Was your prediction correct? Underline details in the paragraph that show whether your prediction was correct or incorrect.

As you read, record your answers on the Make Predictions Chart on page 271.

Practice the Skill

Second Read Point of View

The narrator of a story is the voice telling the story, and the **point of view** is the narrator's perspective. The most common points of view are

- **first person:** In first-person point of view, the narrator is a character in the story. The narrator uses words such as *I*, *me*, *my*, *we*, and *us* and can tell about events in the story only as he or she experiences them. The reader knows only what the narrator thinks and feels, not what other characters think and feel.
- **third person:** In third-person point of view, the narrator is not a character in the story. The narrator uses words such as *he*, *she*, *they*, *them*, and *their* to refer to the story's characters. A **third-person omniscient** narrator can tell the thoughts and feelings of all the characters in the story. A **third-person limited** narrator tells the thoughts and feelings of only one character in the story.

Try It Identify the narrator's point of view in each passage below.

I ran home from school as fast as I could. As I turned the corner on my street, I nearly ran into our neighbor, Mrs. Soo. "Sorry!" I yelled as I raced past. "Mom!" I said as I banged through the door. "Is it here? Did my birthday present come?"

Matt and Sean stood on the grass, nervously waiting. Coach Clark chuckled to himself as he crossed the field. He knew it had been a difficult wait for the boys, but now he was ready to announce his choice of the team's starting goalkeeper. "Me, me, me," Matt thought as Coach Clark walked toward them. "Not me, not me, not me," pleaded Sean silently.

Discuss

What is the point of view in each passage? Circle the words in each passage that indicate the point of view. Now choose one of the passages and rewrite it from a different point of view.

As you read, record your answers to questions about point of view on the Close Reading Worksheet on page 272. 

Purpose for Reading

Read along with your teacher. Each time, read for a different purpose.

First Read Focus on making predictions about the story.

Second Read Focus on evaluating the point of view.

Third Read Focus on thinking critically about the story.

Cleopatra's Revenge

What prediction can you make about Cleopatra from the details in paragraph 1? Record the prediction and supporting details on the **Make Predictions Chart**.

What point of view does the author use, and who is the narrator of the story? Circle the clues that tell you. 

Why do you think Cleopatra likes the idea of the royal family being gods in human form? 

1 When I was a girl, I dreamed of becoming queen of Egypt. I never doubted that it would happen, since I believed myself to be the daughter of a god. Yet even I am surprised by how it actually came about. I will tell you the story of how I became the most powerful woman in Egypt, and you can decide whether truth is stranger than fiction.

2 My father was King Ptolemy¹ XII, and he was a descendant of Ptolemy I, the first king of Egypt, appointed by Alexander the Great himself. As children, my brothers and sisters and I heard many stories about this famous relative. Oh, how we all wanted to be like him! Like Alexander the Great, Ptolemy I was Greek. However, he wanted to rule Egypt as had the ancient pharaohs—rulers who built the great pyramids and believed themselves to be gods in human form. While I liked that idea, Ptolemy I had another idea that I thought very strange. He believed that brothers and sisters in the royal family must marry one another. One day I realized that this meant that I too might have to marry one of my younger brothers!

¹Ptolemy (TAH-luh-mee)

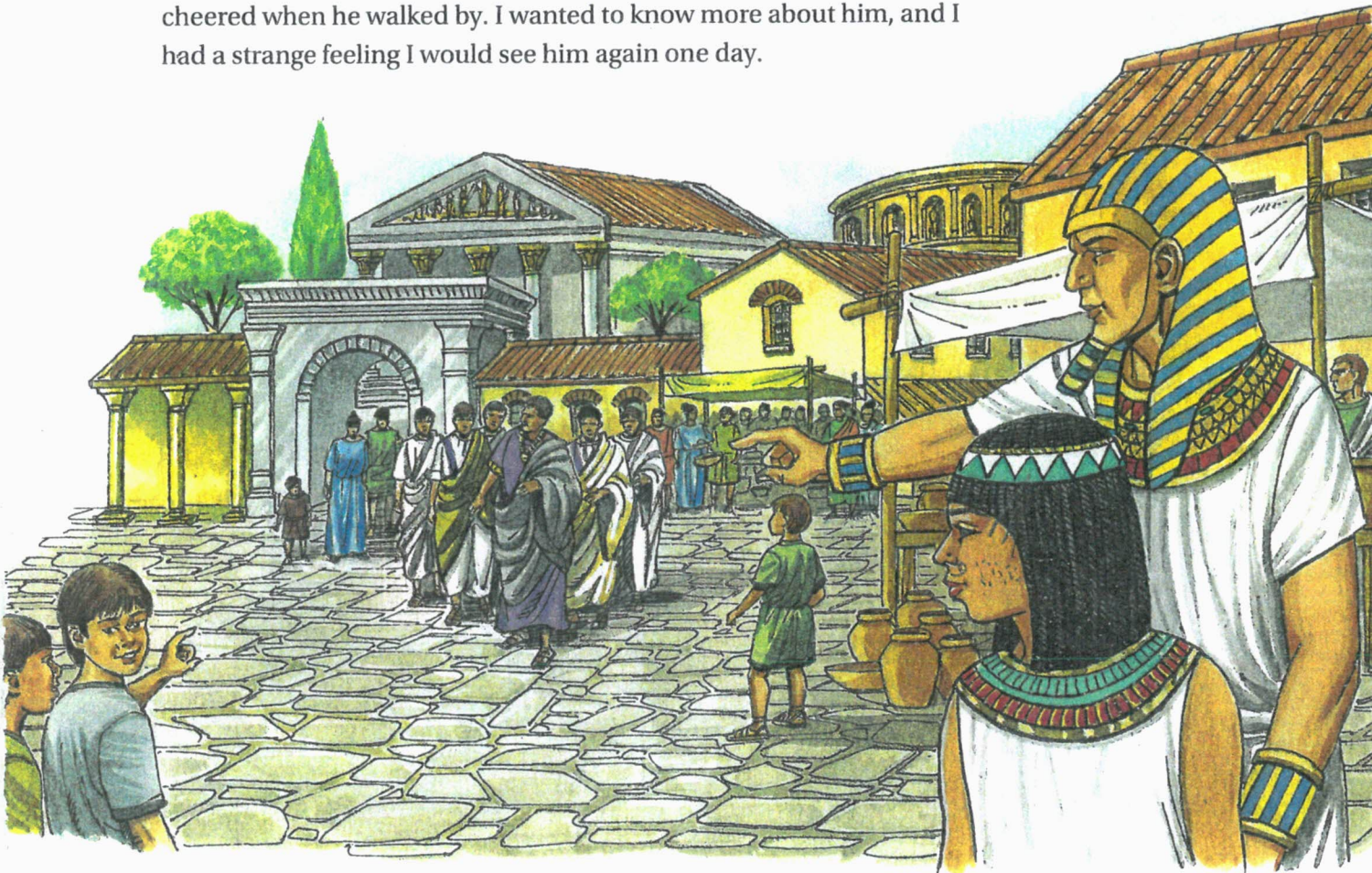
3 We lived in Alexandria, which is a wonderful city with beautiful, wide streets, stadiums, gymnasiums, and concert halls. Most amazing of all the city's wonders is the Museum, which houses the finest library in the world—it contains over 700,000 papyrus **scrolls**! Philosophers, poets, and scientists come from all over the world to study there.

4 I was fortunate that my father believed in educating his daughters as well as his sons. While I was not allowed to go to the Museum to study, I had my own tutor who taught me philosophy, literature, art, music, and medicine. I especially loved languages and happily learned to speak six of them.

5 I thought Alexandria was the center of the universe, but when I was eleven my father took me to Rome. I learned that Rome was the greatest city in the world and the center of the greatest empire in history. The marketplace was filled with delicious foods, beautiful clothing and jewelry, and exciting performers of every kind. One day, as I was at a shop admiring a lovely golden bracelet, I noticed people outside running and shouting, "Hail, Caesar!" My father pointed out Julius Caesar, the most powerful man in the world. I thought he looked rather old, but there was something exciting about the way everyone cheered when he walked by. I wanted to know more about him, and I had a strange feeling I would see him again one day.

Based on details in the passage, predict whether Cleopatra will see Caesar again. Record the prediction and supporting details on the **Make Predictions Chart**.

Reread the last paragraph. How might this part of the story have been different if it were told by a third-person narrator?



Do you think that Cleopatra will defeat her brother? What details support your prediction? Record your prediction on the **Make Predictions Chart**.

Circle the clues the author uses to show what Cleopatra thinks about her brother.

Do you think Cleopatra is surprised that she is expected to rule with her brother? Why or why not?



- 6 After visiting Rome and seeing the great Caesar, I was more determined than ever to become queen of Egypt. I studied even more than I had before, wanting to learn everything I would need to know when I became queen.
- 7 My destiny was fulfilled sooner than I had expected. My father died when I was seventeen, and since I was the oldest child, I became queen of Egypt. My name, Cleopatra, means “the one who brings glory to her father,” and this is what I had always dreamed of doing. Unfortunately, my dreams were quickly dashed; my father’s advisers declared that Egypt’s chief ruler had to be male, and they made my ten-year-old brother, Ptolemy XIII, king and co-ruler with me. Even worse, they insisted that I marry him! I knew in my heart I couldn’t trust Ptolemy; he and his advisers would never be content with me as a co-ruler. My brother had become my **enemy**, and I knew I had to go to war with him in order to win back my throne and rule alone.
- 8 I went to Syria and raised an army, then led it back to Egypt. Ptolemy raised an army of his own and marched out of Alexandria to meet us. While all this was happening, Julius Caesar came to visit Alexandria. I remembered being impressed by him when I was a young girl visiting Rome, yet now he was even more powerful. I knew that he could be a valuable **ally** in my plans to defeat my scheming brother.





9 When Caesar heard that Ptolemy and I were going to war, he asked us to return to Alexandria and make peace. Ptolemy went right away—he feared that I might convince Caesar to side with me. In addition to my intelligence, I was known for my sweet voice and my many charms. So Ptolemy surrounded the palace with soldiers and ordered them to kill me if I tried to get in.

10 Not only was I older than my brother, I was far more clever. I hatched a plan of my own. First, I sailed back to Alexandria and anchored my ship offshore. When darkness fell, my faithful servant and I took a small boat and slipped into the harbor. Once we were safely ashore, my servant wrapped me up in a rug, carried me into the palace in secret, and delivered the rug directly to Caesar as a gift. When Caesar unrolled the rug, he found quite a surprise! Never will I forget the smile on Caesar's face when he saw me. I think he fell in love with me right then and there.

What do you think will happen now that Cleopatra and Caesar have met? Record your prediction on the **Make Predictions Chart**.

If this story were told in the third-person point of view, how would the scenes on this page be different? 

Why do you think Caesar falls in love with Cleopatra? 

Was the prediction you made on page 90 correct? Record what actually happened on the **Make Predictions Chart**, and then complete the chart.

Analyze

Based on this story, what kind of person is Cleopatra? Why do you think so? What are her character flaws and strengths? 

11 Despite our age difference, Caesar and I had much in common, and we spent long hours talking about how we could rule the world together. Caesar tried to convince Ptolemy and me to **compromise** and rule Egypt together, but such a **bargain** wasn't possible. Instead, we started a civil war and fought sister against brother. The palace was seized, the water was poisoned, many **ships** in the Egyptian **fleet** were destroyed, and even some of the books in my beloved Museum were burned. Finally, with Caesar's help, I defeated my brother's army. He drowned in the Nile River, weighed down by his own golden armor, and I was again crowned queen of Egypt. Unfortunately, I still had to share the throne with my next-youngest brother. My brothers were nothing but a thorn in my side! But I didn't let that get in the way of my plans.

12 Julius Caesar and I were the most powerful couple in the world. He had eyes for no one but me, and I had him eating out of the palm of my hand. There was no stopping us! In the end, my plans didn't turn out exactly as I would have liked, but that's a story for another day.



Vocabulary: Use Word Relationships to Understand Words

When you encounter a difficult word in a reading, you may be able to understand it better by figuring out how it relates to other words close by. Common **word relationships** that you might see include

- **synonyms:** two words that have similar meanings (*delay* and *postpone*)
- **antonyms:** two words that have opposite meanings (*clean* and *filthy*)
- **part to whole:** one word is part of another (*country* and *empire*)
- **cause and effect:** one word leads to another (*earthquake* and *damage*)
- **item and category:** one word is a subset of another (*juice* and *beverage*)

Try It Read this part of a sentence from "Cleopatra's Revenge."

... the Museum, which houses the finest library in the world—it contains over 700,000 papyrus **scrolls**!

If you were unsure of the meaning of the word *scrolls*, you could still understand that it was something found in the library at Alexandria, and that part-to-whole relationship would give you important clues.

Discuss

What is a scroll? Why would so many be in the library in Alexandria?

The following related words appear in "Cleopatra's Revenge." Read the sentences from the story that contain the words. Then tell what relationship the words have to each other.

1. **enemy/ally**, p. 90 _____
2. **compromise/bargain**, p. 92 _____
3. **ships/fleet**, p. 92 _____

Respond to Text: Point of View

"The Warrior Makers" and "Cleopatra's Revenge" are told using different points of view.

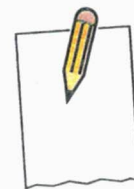
- "The Warrior Makers": third-person-limited point of view
- "Cleopatra's Revenge": first-person point of view

Try It Think about how each story uses point of view and how the point of view affects the reader.

Discuss

How did the point of view from which each story is told affect your understanding and enjoyment of the story? How did the point of view influence your connection to the characters?

On Your Own Write a paragraph about the effect of the narrator's point of view on each story. Describe how the point of view affected your reading experience and feelings about the main characters. Give examples from the texts to support your response. Use the guide on the next page to help you write your response. Then write your paragraph on a separate sheet of paper.



Checklist for a Good Response

A good paragraph

- ✓ describes the point of view used to tell each story and convey its central message.
- ✓ discusses the effect of the point of view on the story itself, using specific textual examples.
- ✓ describes how the point of view affected your reading experience.
- ✓ describes how the point of view affected your feelings or insights about the main characters.
- ✓ includes a topic sentence, supporting ideas, and a concluding statement.

How Point of View Affected My Reading

1. **Topic Sentence** Include this information in your topic sentence:

"The Warrior Makers" is written from the _____ point of view, and

"Cleopatra's Revenge" is written from the _____ point of view.

2. **Detail Sentences** Describe how point of view affected the story and your experience with it. Use this chart to organize your ideas.

	"The Warrior Makers"	"Cleopatra's Revenge"
How did the author's choice of point of view affect the story and its outcome?		
How did the point of view affect my understanding and enjoyment of the story?		
How did the point of view affect my feelings about the main character?		

3. **Concluding Sentence** Your concluding sentence should restate in a fresh way how the point of view affected your reading.

On a separate sheet of paper, write your paragraph.

Read on Your Own

Read the story independently three times, using the skills you have learned. Then answer the Comprehension Check questions.

First Read

Practice the first-read skills you learned in this lesson.

Second Read

Practice the second-read skills you learned in this lesson.

Third Read

Think critically about the story.

Farewell to Vinland

Cite Textual Evidence for Inferences

Think about how the narrator feels about the native people. Underline details in the text that are clues to his feelings. Details in the first paragraph have been underlined for you.

Word Choice and Tone

Circle the words that describe the narrator's impressions of Vinland. Think about the feeling these words express.

Norse sagas, or long stories written during the Middle Ages, tell of an explorer named Leif Eriksson who in the late 900s founded the first Viking settlement in North America. It was called Vinland, after the wild grapes that grew there. In 1013, the settlers fled. Some people think that recent discoveries of a Viking settlement in Newfoundland, Canada, may be Leif Eriksson's Vinland.

- 1 It was a cool evening in late summer in the year 1013, but I was sweating as I ran through the vineyard toward the longhouse in the settlement. I knew I should not be out alone at night. People from the settlement had become edgy, as attacks by the native people had increased lately. Just the previous week, one of the outbuildings had been set on fire; it was a clear sign that our time was running out.
- 2 My people are Norse, and we had come from our native Iceland to this new place after hearing tales about a land rich with majestic trees and abundant purple berries—grapes. Neither timber nor grapes grew in our cold homeland. So three years ago, my parents and siblings and I sailed with twenty other families over rough seas for three weeks to get there. This new land was as beautiful and bountiful as we expected. It was a paradise, and so we called this settlement Vinland.
- 3 But the native people did not welcome us, and who could blame them? Why would they want to share their land, trees, and fruit? Relations did improve for a while. The native people were impressed by the strength of the iron tools we Norse used to cultivate fields, chop trees and sod, and build houses. But we did not have enough tools to share, and the native peoples grew hostile. My father had been killed in a surprise attack in the vineyard. He died under a grape arbor and was buried nearby.

4 So I was running alone on my way back to the longhouse from visiting my father's grave. The grave was a small mound in the woods near the vineyard, marked only by a wooden slat with our family name carved on it. Two years had passed since my father's death, and because we were considering returning to Iceland, I felt uneasy about leaving my father behind. "Someday I will come back," I promised.

5 In the vineyard, the grapes were nearing harvest. Some were as big as my thumb and deep purple, but in the spring, they had been the size of peas and the color of the dawn sky. As I reached the end of a row, I heard a rustling sound, and then a figure appeared. It was a native boy about my own age. I stopped short to avoid crashing into him.

6 "What are you doing here?" I cried, more in surprise than in anger.

7 The boy shouted something in his own language that sounded fierce but also pleading. He was carrying a knife but not wielding¹ it.

8 We eyed each other suspiciously, both of us breathless from running. I did not know what to do or what he wanted, but I thought perhaps he wanted some grapes. So I raised my hands to show him they were empty and then pointed to the grapes, saying, "Take some."

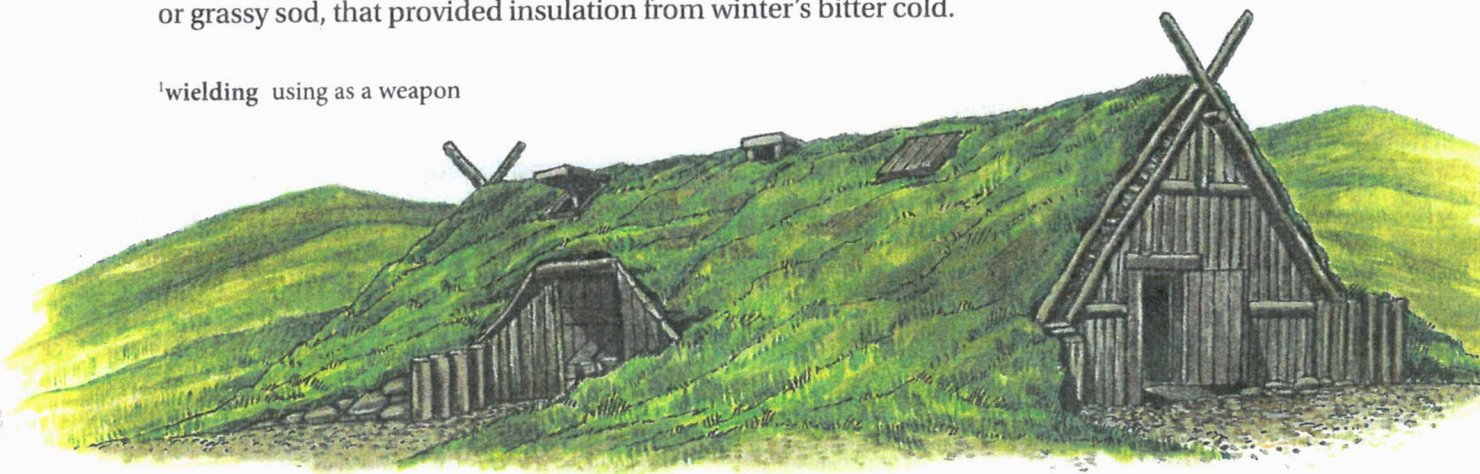
9 The native boy, who wore a cloak of soft fur, looked at me and then at the grapes. Suddenly he lunged at the vines, cutting some grapes free with his knife. But instead of tasting them, he threw them down and smashed them with his foot. He repeated the words he had said earlier and then vanished. I waited a moment until my heart stopped racing and then hurried back to the settlement.

10 I finally reached the longhouse, my community's meeting and living space. In the dark, it looked like a grassy mound, but it was a sturdy structure with a frame built from tall, strong trees from the forest. Around the wooden frame we laid hundreds of squares of **turf**, or grassy sod, that provided insulation from winter's bitter cold.

¹wielding using as a weapon

Make Predictions Think about what you have learned from the narrator so far, and then predict what will happen next in the story.

Point of View Think about who is telling the story and how you know. **Box** clue words in paragraph 4.





11 Stepping over the threshold, I ducked my head and entered the main room, a long narrow space with fires burning at both ends. The firelight made the room appear bright and cheerful, but the faces of the men were gloomy and somber. I took my place among them on one of the benches that lined the walls. As a fatherless son, I was invited to sit in my father's place but was not expected to speak.

12 Thorfinn Karlsefni was the leader of our settlement. His once vibrantly red beard was now threaded with white hairs. He stood and said, "As you know, the attacks by the native people have increased. They consider us invaders on their soil and will not let us rest easy. It is no longer safe to walk in the fields or vineyard. We have worked hard on this settlement, but it is time to consider returning home to Iceland."

13 Some of the men said, "No, it is impossible!" and others burst out with, "Yes, let's return home!"

14 Thorfinn raised his hand to command silence and said, "I know that we are divided on this issue. We have built this longhouse, and our grapes will be ready to harvest in weeks. But we are in constant danger. We must consider our future."

15 Bjarni Herjulfsson, a man about my father's age, interrupted. "It is our own fault," he said. "We had friendly relations with the native people, but when they asked us for tools, we refused. Why couldn't we have shared what we have?"

16 "Nonsense," cried another man. "They would only have used any tools as weapons against us. They don't want us here."

17 Then Thorfinn pointed to me and said, "Snorri, what do you have to say?"

18 My eyes widened, and I sputtered, "I . . . I . . . uh . . ." I knew that I should tell my people about my unexpected encounter with the boy in the vineyard—and the boy's warning. It was a warning, wasn't it? I could still smell the sweetness of the smashed grapes. It mingled with the scent of the wood smoke in the longhouse.

19 I thought about my dead father, and I thought about the look of anguish on the boy's face. I looked around the longhouse, taking in the faces of our people, some angry, others hopeful—but many fewer than had made the long voyage to Vinland. And then I knew what I would say. I was ready to go home.

Critical Thinking

Think about how Snorri was able to understand the native boy's message even though he didn't understand the words.

Comprehension Check

1. Identify the narrator and the point of view from which this story is told. How does the point of view affect the reader's experience with the story?

2. How do you think the other Norsemen will respond to Snorri's suggestion? Cite textual evidence to support your prediction.

3. What is the narrator's tone in this story? Which words does the author use to help you identify the narrator's tone?

4. Do you think the native boy was giving Snorri a warning? On what textual evidence do you base your answer?

5. What could the Norse have done to improve their relationship with the native people?

6. Do you think the Norse in Iceland will make more attempts to settle Vinland? Why or why not?

7. Read this sentence from the story.

Around the wooden frame we laid hundreds of squares of turf, or grassy sod, that provided insulation from winter's bitter cold.

Circle the words that help you understand the meaning of *turf*.

8. Read this sentence from the story. Some words below have a part-whole relationship.

It was a cool evening in late summer in the year 1013, but I was sweating as I ran through the vineyard toward the longhouse in the settlement.

Which word describes the whole? _____

Which words describe parts of the whole? _____

Write a sentence using the words. _____
